THE Film DAILY

Unshackled

Is the fickle picture-going public, irksome at last and tired of the sameness in pictures, turning its back on the obvious, the inane and the overdone? Is that same court of public opinion unlocking the shackles that have bound Hollywood and its serious creators to the conventional?

It is hard to tell. Yet several hopeful signs appear on a dubious horizon. There are indications here and there that story tradition is breaking down with the public and that Hollywood is being given a freer hand to do something different.

Logic in story construction and dramatic characterizations are gaining in favor. Thus, a greater leeway to writers is assured and with it naturally comes the opportunity for variations in theme and a wider canvas over which the dramatic brush may sweep. One of the hopeful signs for the future.

KANN

yes, men it's a NEW ERA in the industry and PARAMOUNT has done it!

¶ It's a new world. Times have changed. Paramount alone saw it coming. Paramount geared up its studio and personnel to the demands of the day. ¶Came the dawn! Came pictures like "Underworld", "Way Of All Flesh", "Metropolis", "Chang", and the rest to upset old standards and set new box office records. ¶ And the flood of New Era Paramount Pictures has just started! Watch for Harold Lloyd in "Speedy",* "Gentlemen Prefer Blondes", "Last Command", "Behind The German Lines", "Beau Sabreur", "Street Of Sin", "Tillie's Punctured Romance" (1928 style), "Kit Carson", "Old Ironsides", "Legion Of The Condemned", and more! ¶New Era Paramount Pictures or other companies' old fashioned movies—that's your choice today!

* *Lloyd Prod. Paramount Release*

new era pictures

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IN

"The Girl in the Pullman"

WITH HARRISON FORD

FRANKLIN PANGBORN · KATHRYN McGUIRE *and* HARRY MYERS

ADAPTATION AND CONTINUITY BY F. McGREW WILLIS

FROM "THE GIRL IN UPPER C" BY WILLSON COLLISON

SUPERVISED BY F. McGREW WILLIS

A girl in a Pullman is worth two on the station platform, but when that girl is Marie Prevost, multiply the station contingent by six and that will tell only half the story—

An eighty-mile-an-hour romance aboard the Laugh Express—Come, be a passenger on this screaming special—You'll laugh until your ribs ache—it's a tonic for shattered nerves.

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The Great Comedienne!

(No. 568—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

LAURA LA PLANTE HAS NOW DEVELOPED INTO THE SCREEN'S GREAT comedienne.

I KNOW OF NO CLOSE SECOND TO HER.

I KNOW OF NONE WHO COMPARES WITH HER IN ABILITY AS A PANtomimist; none who has such a rare combination of beauty and cleverness; none who is so wholly the very incarnation of youth and joyousness!

YES, IT'S A BIG ORDER. BUT SHE FILLS IT TO THE FULL AND OVERflowing.

SOON YOU WILL SEE HER IN "FINDERS KEEPERS". THE FACT THAT this story was written by Mary Roberts Rinehart is a powerful box office argument. The fact that it is the best picture Wesley Ruggles ever directed is another. The fact that the superb cast is headed by such performers as John Harron and Edmund Breese is still another.

BUT THE BIG FACT WHICH STANDS OUT IN BOLD RELIEF IS THE FACT THAT THIS WHOLE PICTURE IS LAURA LA PLANTE AT THE PEAK AND PINNACLE OF HER BEST.

WHEN THE CRITICS REVIEW THIS PICTURE, YOU ARE GOING TO BE buried under a shower of adjectives with regard to Miss La Plante.

THE WORLD AND HIS WIFE WILL SUDDENLY REALIZE THAT A STAR OF first magnitude has appeared—a star to be reckoned with hereafter as one of your very strongest attractions.

BEFORE YOU EVEN HAVE AN OPPORTUNITY TO SHOW "FINDERS Keepers", the truth will be known by your customers and they will be eager to see Miss La Plante. If you have not booked this picture, that is your worry, not mine—except that as one who has tried to give you the straight truth through all the years I have been in business, I advise you to arrange for a booking.

ANY PREVIOUS LAURA LA PLANTE PICTURE WHICH YOU HAVE NOT shown should be booked also, for the wise showman is he who looks ahead and prepares for the demand which is sure to come. Miss La Plante, by the way, has never been in a poor picture—but "Finders Keepers" is her very best to date.

THE SCREEN HAS NEEDED A REAL COMEDIENNE FOR QUITE A WHILE. Laura La Plante now proves her right to the title, and she need share the honor with none!

BUT SHE'LL SHARE THE PROFITS WITH YOU!

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RAY LEWIS
Editor and Managing Director

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"Charity Begins at Home"

I VISITED the headquarters of the National Vaudeville Artists Association and Clubhouse, New York, in order to see for myself this institution of the N. V. A., which has Fred Stone, one of our greatest artists as its president, and a governing board of names which have brought honour to the countries which gave them birth.

RAY LEWIS

The lounge was crowded with performers, men, women, young and old, each luxuriating in the comfort which this club furnished them.

There was a continual flow of quiet chatter and laughter. I walked into the dining-room and tasted of the food served tastefully, and generously.

I visited the recreational rooms, the grill downstairs, all filled with players, enjoying their hour of freedom from the business of providing their daily bread of entertainment.

I peeped into the pantries, the refrigeration system which deposited its blocks of ice.

I greeted the cook, who displayed row upon row of cakes, pies, freshly baked; and how wholesome was the breath of their flavour.

I peered into receptacles where vegetables, meats and fish were stored, all beautifully fresh, all so orderly arranged and all so clean.

Wherever I went I saw happiness, plenty, contentment and glancing up at my escort, who was no other than Mr. E. F. Albee, founder and supporter of this philanthropy, this institution of healthy service, I saw that divine satisfaction which only comes to those who have learned that the secret of human happiness is centralized in intelligent giving.

It was Mr. Albee of infinite tasks and responsibilities who so proudly and familiarly opened up all these doors revealing the roasts, vegetables, fish, eggs, cakes, etc. A veritable market of good food.

He displayed them with that jovial enjoyment, which one would exercise towards an invited guest in one's own home should that guest happen to be healthy of appetite, and desirous of knowing if there was "anything good to eat in the house."

The chef, the baker, the ice-maker, he had a greeting for all. The waiter, the girl who took charge of the check-room, a child performer, a family of performers, artists in the sunrise of their success, artists affluently successful; and those beholding their sunset upon the horizon of past performances.

Here was an old "legit," perhaps a "Hamlet," vaudeville had known a bit of Shakespeare from him. He was informing an acrobat, whose bent back, no longer supple to carry him aloft a trapeze, that vaudeville gave him a great reception.

Especially keen on his big scenes; and the acrobat was relating his successes with a flash of fire in his eye, as he recounted the somersaults in mid-air that brought down the house, or stopped the show.

Here also was a singer whose voice no longer rolled forth in song.

Here a dancer, with white hair, wrinkled face, but dancing legs that could stop the show and give this artist reason to still number himself among the great.

Here was a raconteur, his funny quips and stories rocked the house with laughter, silently he sits dreaming of past glories. Age has dimmed his memory and palsied his hands, but here he is a player among players, an artist at home in his own club, his home, among his own people.

Mr. Albee remembered them all by name, their history, their fame, and their helplessness when Time had rung down for them their last curtain upon the stage.

They all knew him also, nodding in friendly fashion, not one whisper, "There he is," but the attitude displayed towards a familiar figure who is often in their midst.

His people, his players, his jesters in life; and already arrangements have been made that when Life calls to these to enter The Great Beyond, what is mortal of these artists, what is mortal of Mr. Albee shall be placed in the same soil, Showman and Player, a mingling of their dust.

So has Mr. Albee dreamed, so has he planned. Forever we hear upon his lips that divine message, "The human touch;" and forever is he striving in the World of Amusement to furnish the people who are his paid guests at his theatres with just this Affinity of Entertainment, forever is he seeking to put into concrete form that humaneness of which he is such an ardent disciple.

The N. V. A. is supported by the very "cream" of the world's best artists.

Players who have graduated from vaudeville to wider fields, players who have graduated from the drama, musical comedy, the concert, ballet, Motion Pictures to vaudeville.

All remember the "good old vaudeville days." All eager for the vaudeville of today; and this institution which sprang from their loins.

Recently the government approved the Keith-Albee-Orpheum Merger as within the law of equitable and progressive expansion. A former affiliation with the Pathe, P.D.C. presents our Industry with one of its most powerful merged interests.

(Continued on Page 10)

TORONTO THEATRES

UPTOWN — "The Noose," with Richard Barthelmess and Alice Joyce — First National. Class B plus. An adaptation of Willard Mack's sensational melodrama, which registered one of the big Broadway hits. The story deals with a "kid" gangster, who shoots and kills another gangster in order to save his mother from the blackmail of this man. His mother has now become the wife of the Governor of the State; and the boy, although condemned to "swing" for the "killing," refuses to divulge the secret of his mother. The attorneys even bring him before the Governor in the hope that he will defend himself, but he steadfastly maintains silence; and is only saved from execution through the love of a mother for her boy. A mother who feels not the flames of Hell, when her boy is to be considered. She telephones the warden of the jail that the governor has signed a reprieve; and then having conspired to save him for the hour, she begins her further pleadings with the Governor, which develops a climax that is magnificent in its tragic elements. Barthelmess never did better work. He is a credit to the screen. Alice Joyce as the mother and Governor's wife will not only make the women shed tears of sympathy, but make strong men also weep. Throughout, the work of the cast was outstandingly good. Thelma Todd as "Phyllis," Robert Haines as the "Governor" were excellent. Lina Basquette as "Dot," sweetheart of "The Kid" was true to her type, Montagu Love was a real villain. John Francis Dillon balanced his picture well for its bright lights and its tragic moments, although the heart-ache of the mother-love scenes would take a tremendous amount of brightness to balance. The tear therefor remains paramount in this splendid production, which reveals a kaleidoscopic view of Broadway, cabarets, bootleggers, gangsters and that human touch "which makes the whole world kin."

REGENT — "My Best Girl," with Mary Pickford — United Artists. Class B plus. I'm very fond of Mary and would love to give her a Class A, for I believe that this is one of Mary's best pictures for a long time. There is nothing sordid about it, no dreadful squalor, happiness and romance for young and old, although the old have to be very young at heart, and not difficult to intrigue with a romance between a little shop girl and the son of the millionaire chain-store owner. "My Best Girl" has some dandy scenes. The visit to the millionaire home with its tete-e-tete dinner at which Mary as "Maggie" endeavors to teach her boy-friend (Charles Rogers) table manners is most amusing; and gives Mary a chance for some "cute" stuff. The love-scenes are pretty and wholesome. The dramatic element is introduced through the effort of the father to buy off the little shop-girl; and the little shop-girl pretence to accept the money, because she does not wish to spoil her "young man's future. To Sam Taylor goes the credit of making a "silk purse out of a sow's ears." In other words the story material would have been very old and thin stuff, but Taylor glorified it with the help of Mary's acting and the fine work of Charles Rogers as her sweetheart. Kathleen Norris wrote the story. There is the social-climber as impersonated by the boy's mother, the girl's father the self-sacrificing husband of a woman of many vagaries. There is the sister who is a "gad-about" with the usual consequences, so that you see Mary as "Maggie" has plenty to worry about; and this gives her an opportunity to build up that sympathy which prays that she might get away from home-surroundings into a more congenial atmosphere. "Maggie" has earned her romance. Mary's stories always are worked out this way. One knows that Mary has to be the little lady of many responsibilities, who wins fortune and love before the final fade-out. This is exactly what happens and you are pleased. That you are not inspired is perhaps your own fault for expecting so much from old favorites, from expecting that these stars who shone so resplendidly in the great making of Motion Pictures, shall give you to-day the sum total of its growth in artistry. Each for the cycle of the age; and not less great because that age in which they were the star of stars was yesterday, and not today. Unfortunately, or shall we say fortunately, we live in the present.

SHEA'S HIPPODROME — "The Main Event," — Pathe-DeMille. Class B plus. Entertaining and interesting all the way through, with a strong love interest which neither sags nor drags. The sporting element interests, through the fact that our main characters are pugilists. Our hero (Charles Delaney) is to meet the great fighter of fighters; and the night before the ring encounter, he breaks training to spend a pleasant and far from platonic several hours with the girl of his fancy. The boy's father, Rudolph Schildkraut, conspires with the girl to taunt the boy by humiliating him, into putting his best into the coming fight. The girl's real sweetheart is the villian prize-fighter who has already conspired with the girl to weaken the boy by her personal attention to him, so that he cannot land the telling punch, which the villian fears. It is all "meaty" material all the way through, and the girl (Glory Frayne) by Vera Reynolds is a true to form characterization. Despite the sympathy for the hero, she wins her audience when the father of the boy she has been endeavoring to ruin, wins her over to his aid in the defeat of her own sweetheart. Charles Delaney as the promising fighter holds the interest and sympathy, while Schildkraut as usual makes his bit stand out artistically clear as a cameo. William K. Howard did a fine piece of work in the direction.

TIVOLI — "Ben Hur," with Ramon Novarro and May McAvoy—Metro-Goldwyn-Mayer. Class A plus and then some more. It is difficult to be a critic where "Ben Hur" is concerned. It is such a tremendous and titanic effort, so magnificently achieved, that it leaves no room for any comments but those of approbation and enthusiastic praise. The thrill of the chariot and the galley scenes are alone worth double the price of admission; and when you add to these the glorious art of a picked and selected cast, the gorgeous panoply of the many other scenes, the beauty of the general atmosphere, its fidelity to time and place, you have here the sum total of the miracle of picture development up to the present day, and the projection of a matrix for accomplishment leading into the distant future. Lives there a man, or woman, a child with a soul so dead that "Ben Hur" could not inspire and enrapture them? There is no such person. "Ben Hur" has made picture history; and I sincerely believe that we, in the Age of our Rocking Chair, will say to a future generation, "Ah, but you must see 'Ben Hur'."

Courtesy with Service

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All Makes of Projectors.
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Canada's Leading Theatre Supply House.

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258 Victoria St. - Toronto, Ont.

Uncle Tom's Cabin Circulates Second to Bible

Universal Motion Picture Enjoying Popular Run, Centre New York.

In all the history of literature no work has achieved the sensational, universal popularity as that attributed to "Uncle Tom's Cabin," save the Bible. From 1852, when the novel by Harriet Beecher Stowe first startled an entire world, it has run into literally thousands of editions. It has been translated into every known language and dialect on the face of the earth, as well as copied into the Braille, the printed language of the blind.

Even today, 75 years after publication, "Uncle Tom's Cabin" enjoys a supremacy in the literary world envied by both budding and established authors. From the quantity-production, rough-paper, 5-and-10-cent store editions to the de luxe, leather-bound gift copies, fortunes are still being made from the sale of the book.

On the stage, "Uncle Tom's Cabin," has appeared in every known variety of presentation, tent show, wagon show, stock company, repertoire, tabloid, burlesque, drama, comedy, all have played "Tom" shows. Back in 1901, in Des Moines, Iowa, "Uncle Tom's Cabin" was presented in operatic form, for just one performance. It was not a success, due to unforseen financial difficulties, but it quite rounded out the gamut of varieties of stage production.

Today, in motion picture form, at the Central Theatre in New York, the story is enjoying the greatest success it has ever known.

Honors Jannings at Premier of Last Command

One of the greatest ovations ever accorded a star in the theatre was given Emil Jannings, upon the opening of his newest Paramount production, "The Last Command," at the Million Dollar Theatre in Los Angeles.

The Los Angeles premiere of "The Last Command" was witnessed by one of the most colorful and distinguished audiences that ever graced a motion picture presentation. City officials intermingled with film and society celebrities.

Prior to the showing of the picture, Emil Jannings was honored at a dinner held at the Biltmore Hotel, where he was hailed as the greatest actor of the screen. Among the guests were the motion picture critics of all the Los Angeles papers.

Among the guests was Ernst Lubitsch, who directed "Passion," the film which brought fame to both Pola Negri, Jannings and himself. Lubitsch now is once more directing Jannings, this time in "The Patriot" for Paramount, with one of the most distinguished supporting casts ever assembled. Their number includes Florence Vidor, Lewis Stone, Tullio Carminati, Neil Hamilton and Vera Voronina. All of them attended the dinner.

The praise given "The Last Command" in the Los Angeles newspapers was unstinted in its enthusiasm. The critics equalled the unanimous approval of New York.

Theatre Decoration

is next in importance to good pictures. You will get "bigger houses" if the public find in your Theatre that harmonious atmosphere of restfulness necessary for complete relaxation. Entrust the decoration of your Theatre to

J. O. DOUGALL
Theatre Decorating Specialist
292 Borden St.—TRinity 3794—Toronto

Battle Cry of Business Four-page Tie-up Wings

"The Battle Cry of Business" was the title of the slogan contest which was conducted by the Journal Newspapers, Ottawa, Ontario, as a special four-page tie-up with Paramount's "Wings" which was presented as a road show at the Russell Theatre during the week of January 30. Hundreds of answers were received for the $10 cash prizes and 20 free tickets to the show.

Panels were first published on two pages of The Journal, each containing the slogan of a local store or manufacturing enterprise. Readers were invited to fill in the names of the stores using the respective slogans. The complete advertisments were published several days later. The picture and the theatre got plenty of notice in the flares and reading matter on the pages.

Pass the Public into your THEATRE
WITH Precision -- Ease and Smartness!
GOLD SEAL TICKET REGISTER PRODUCTS
Standard Box Office Protection
15TH YEAR OF FAITHFUL SERVICE
Use GOLD SEAL TICKETS to Solve all Ticket Problems
AUTOMATIC TICKET REGISTER CORPORATION
Manufacturers of GOLD SEAL REGISTERS and TICKETS that Fit
723 SEVENTH AVE
USED WHEREVER TICKETS ARE SOLD
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THE MARK OF PERFECTION
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DIGEST EDITORIAL

(Continued from Page 7)

It gives Motion Pictures a new power and influence, a new medium through which to convert a vaudeville public to Motion Pictures; and our Motion Picture public widens its education by receiving a more frequent contact with vaudeville.

It is said that "some are born to greatness and some have greatness thrust upon them."

Motion Pictures was born to greatness; and now through the Keith-Albee-Orpheum-Pathe-P. D. C. merger it has the greatness of the philanthropy of the N. V. A. thrust upon it. It has received into its fold a Showman of a superlative degree. It has received a philanthropy all its own.

An Institution which gives service to the living performer; and to that performer who has played his part for the last time.

A philanthropy that looks after the dependents, the wife, or children of a player who has left his family as a legacy to the N. V. A.

Sanitariums for the sick, hospital service for the injured, comfort in theatre and travelling service for the active performers, all within the jurisdiction of the N. V. A.; and all under the personal, friendly and willing supervision of Mr. E. F. Albee.

It is a splendid endeavor, and the Industry of Motion Pictures is happy to have taken unto itself such a divine duty, such a constructive affiliation.

Motion Pictures which has served its communities through all charities, through all channels of service, now begins to co-operate in a service to its own.

Ray Lewis

Parliamentary Sessions Help Ottawa Theatre Attendance

With the opening of the second session of the 16th Canadian Parliament at Ottawa on January 26, the Canadian Capital is crowded with Senators, Commoners, Government officials, politicians, their wives and families and society leaders from all parts of the Dominion. The local theatres enjoy the reflected benefit in the patronage of the visitors. It is not unusual for a group of a dozen or 20 Parliamentarians to steal away from a dreary debate to take in a show.

Director Richard Thorpe is megaphoning Wally Wales in exteriors on the Mojave Desert for a new Pathe Western feature.

Extras Becoming Stars At All Studios

FBO Kennedy February Jubilee Gets Big Send-Off.

With the coming of the 1928 season the ranks of leading women and men in motion pictures have been considerably augmented by graduates from the "extra" class. According to figures compiled by the Standard Directory there are now 268 leading women and 226 leading men in this cinema city.

Practically every studio here developed new talent during 1927. At the First National Studios ten college men, picked from leading universities throughout the country, were given their first opportunity to face the camera. Famous Players brought forth Ruth Taylor, Jack Luden, Gary Cooper and others. At the FBO studios four young girls, Gladys Quartaro, Marjorie King, Lillian Gilmore, and Dorothy Kitchen, were given their first leading roles with Bob Steele, 21-year-old western star. Hugh Trevor, a young insurance salesman from New York City, jumped into the leading man class in Temple Bailey's best seller, "Wallflowers" at this studio and Buzz Barton, thirteen-year-old cowboy was raised to stardom by FBO. Fred Thomson, premier western star in Paramount pictures, lifted Nora Lane from the extra ranks when he made her his leading lady in "Jesse James."

It is impossible these days to keep in touch with the newcomers that are demanding the spotlight. Scarcely a day passes but that some new name becomes prominent in the film colony. The screen demands youth and the season just passed has given the youngsters their chance. Meanwhile the FBO Kennedy Jubilee February Month has started off with a big list of bookings across Canada.

"The Chinese Bungalow" Proves Hit at Regent

Manager Ray Tubman of the Regent Theatre, Ottawa, has announced "The Gaucho" for a two weeks engagement, after playing the British-Stoll feature, "The Chinese Bungalow," with Matheson Lang, for one week. "The Chinese Bungalow" proved to be the most satisfying photoplay that has come out of Britain, apart from war pictures, in many months. One of the few faults to be found in this feature was the make-up on the face of Matheson Lang.

Paul Witman is directing Billy Bevan's next Mack Sennett two-reel comedy for Pathe release.

Privy Council May Consider Quebec Closing

Ruling By Privy May Make Sunday Performances Legal Throughout Canada.

The situation is shaping up in the Province of Quebec for a fine legal argument over the Sunday show question. The promise is being made that the matter will be taken to the Privy Council at London, England, the highest court of the British Empire, if necessary in order to settle the issue.

Matters have reached a head following the announcement by Hon. L. A. Taschereau, Premier of the Province of Quebec, that legal proceedings will be instituted by the Government against one theatre in Montreal and one theatre in Quebec City as test cases under the Lord's Day Act, a Federal statute in Canada which prohibits Sunday performances.

Sunday shows have always been conducted in the Province of Quebec despite the Federal prohibition. If the Privy Council decides that the Canadian law is ultra vires insofar as the Provinces are concerned it would have the effect of granting the privilege of holding Sunday performances to every exhibitor in the Dominion.

The Quebec Provincial Government has been more or less beset by high representatives of the Roman Catholic Church in recent months regarding the Sunday show question and other denominations have also protested against the lack of Sunday observance. The W.C.T.U. in session in Montreal on January 24 was the latest to throw its hat into the pile, adopting resolutions against Sunday performances and against the admission of all children under 16 years of age to theatres whether with faults or not.

The test cases may not be settled for months or even years, however, and, in the meantime, the Quebec exhibitors will continue as before.

Jack Spurr Exploits "Wings" in Ottawa

A novel bit of advertising was put over by Jack Spurr, advance man for Paramount's road show, "Wings," in Ottawa, Ontario, prior to the presentation of the production recently. The preceding show at the Russell Theatre, Ottawa, a musical revue, made use of one scene showing the whole back stage of the house. A large poster of "Wings" was placed on the back wall of the stage where it was in full view of the revue audiences when the curtain went up on this number.

FBO Completes Schedule With Strong Cast

William Le Baron Conferring With Eastern Executives About 1928-29 Program — Detailed Announcement of New Product Will Be Made Soon.

With production on "Sally of the Scandals" well under way, the third week in January will mark the completion of the 58 feature productions on FBO's 1927-28 program.

"Sally of the Scandals" is being directed by Lynn Shores with Bessie Love in the leading role. "Sally of the Scandals" is the story of a beautiful New York chorus girl.

Other productions on the 1927-28 schedule which were recently completed at the Hollywood studios of the company include "Alex The Great" which Dudley Murphy directed, with Skeets Gallagher in the leading role, based on the novel by H. C. Witwer, and "Crooks Can't Win" an underworld melodrama with Ralph Lewis and Thelma Hill in the leading roles.

Other productions on the schedule for which release dates between now and August, 1928, have already been set include "Her Summer Hero," February 12th; "Wallflowers" based on the novel by Temple Bailey and directed by Leo Meehan, February 16th; "Chicago After Midnight," March 4; "Beyond London's Lights," March 18th; "Freckles," a Gene Stratton-Porter story, directed by Leo Meehan, March 21st; "Crooks Can't Win," April 7th; "Red Riders of Canada," April 15; "The Little Yellow House," April 24th; "Skinner's Big Idea," with Bryant Washburn, May 11th; "Alex The Great," May 13th; "The Devil's Trade Mark," May 26th; "Loves of Ricardo" with George Beban, June 17th and "Sally of the Scandals," May 15th.

Among the star specials are "Drift-in' Sands" starring Bob Steele, January 1; "Wizard of the Saddle" starring Buzz Barton, January 22nd; "Fangs of the Wild," starring Ranger, on February 5th; "The Riding Renegade" starring Bob Steele, on February 19th, and "When The Law Rides" starring Tom Tyler on February 26th.

"The Little Buckaroo" starring Buzz Barton, on March 11th; "Breed of the Sunsets" starring Bob Steele, on April 1st; "Law of Fear" starring Ranger, the Dog, on April 8th; "Phantom of the Range" starring Tom Tyler, on April 22nd; "The Pinto Kid" starring Buzz Barton on April 29th; "Man in the Rough" starring Bob Steele, on May 20th; "Dog Justice" starring Ranger, on June 10th; "The Texas Tornado" starring Tom Tyler, on June 24th; "The Fighting Redhead" starring Buzz Barton, on July 1st; "The Trail of Courage" starring Bob Steele on July 8th and "The Bantam Cowboy" starring Buzz Barton on August 12th, 1928.

With the 1927-28 schedule completed, William Le Baron, vice-president of the company in charge of production, has been in daily conference with eastern executives over the 1928-29 product since his arrival in New York two weeks ago, and a detailed announcement of next year's product, the most outstanding in the history of the organization, will be made soon.

Sunday Closing Quebec Causing Much Agitation

Premier Taschereau to Make Test Case and Apply Federal Law.

The request of the Town of Bagotville to the Provincial Government of Quebec for permission to prohibit Sunday shows locally has been turned down formally by Hon. L. A. Taschereau, Premier of Quebec.

Premier Taschereau issued a statement in which he declared:

"The only thing that can be done in this matter is what we have already decided to do and that is to make a test case to find out if the terms of the Lord's Day Act of Canada are applicable to this province. We certainly cannot give a municipality the right to close its theatres on Sundays until we have determined how the law stands. If we find that the Federal law must be applied, theatres will be forbidden to operate on Sundays throughout the Province and the Provincial Police will see that the law is adhered to."

In the meantime there are rumblings of disfavor with regard to Sunday closing from great corporations in the Province of Quebec which are engaged in the lumbering, pulp and paper, asbestos, aluminum, mining and fishing industries. These huge companies do a certain amount of Sunday work in order to keep their equipment in constant operating condition. Naturally they feel that if the Lord's Day Act is applied to theatres, it will be applied to them—with considerable loss. This is another angle which must be considered by the Quebec Provincial authorities.

Sedgwick Plays Badminton With Champions at Ottawa

One of the outstanding stars of the Ontario Badminton Championships at Ottawa on February 2 to 4 was Harry Sedgwick of Toronto, important official of Famous Players Canadian Corp. Mr. Sedgwick played game after game in the men's singles to the finals.

Keith-Albee Theatre For Haig Memorial

Service Under Auspices Ottawa Canadian Legion, British Empire Service League.

Under the auspices of the Ottawa branch of the Canadian Legion, British Empire Service League, a memorial service for the late Field Marshal Earl Haig will be held in B. F. Keith's Theatre on Sunday afternoon, February 12, at three o'clock. This was decided on last evening by the Ottawa branches of the legion, but as yet no definite program has been drawn up. The Keith-Albee circuit has kindly consented to allow the use of the theatre for the service, supplying all help that may be required.

The Governor General and Viscountess Willingdon, Premier W. L. Mackenzie King, members of the Senate, the judiciary, service clubs, clergymen, the mayor, board of control and members of the city council, as well as the general public, will attend. The G.G.F.G. band will, it is expected, also give its services.

Con. H. H. McElroy is in charge of arrangements for the Ottawa branch of the Canadian Legion.

Robertson of Vancouver Utilizing Old Prints

J. M. Robertson, manager of the Dominion Theatre, Victoria, B. C., has found a valuable use for old prints in adapting them to the popular intelligence test idea.

Procuring pieces of old films from exchanges at Vancouver, he removed titles and subtitles and joined the sections, using 12 scenes from as many features. The film was then screened at performances with the request that patrons guess the names of the pictures for prizes. Cards were distributed for the purpose. Some of the shots which he used were from "Zander," "Midshipman," "One Clear Call," "Torrents," "Omar," "Hail the Woman," "Tin Gods," "Quarterback" and "The Ten Commandments." Manager Robertson says that the replies surprised him.

Parc Royal, Hull Destroyed by Fire

Fire completely destroyed the Parc Royal, an amusement house of Hull, Quebec, early on Sunday morning when no one was in building. The actual loss was $30,000, although Charles Brodeur, president of the Parc Royal Company, declared that the building could not now be replaced for $75,000. The building was periodically used for moving picture presentations. It was erected in 1904 and had been the scene of a number of memorable political rallies.

M.-G.-M. Studios Open Research Bureau

History of All Arts to Help Selection Story Material.

Photographs, drawings, illustrations and literature regarding nearly every spot on the civilized and uncivilized globe will eventually be available for motion pictures in Hollywood as a result of a new department for which organization was completed last week at the Metro-Goldwyn-Mayer studios.

This department will function under the supervision of Natalie Bucknall, director of research, and is designed to keep the studio in close contact with industry, art, literature and nature in every locality on earth.

It is the duty of the research department of the modern motion picture studio to certify to the absolute authenticity of every scene filmed. In other words, they assume responsibility that every prop, every style of architecture, and every costume worn in a motion picture are precisely right for the locality in which the picture is supposed to be laid.

In order to accomplish this with absolute accuracy, the research departments have already accumulated an almost unbelievable mass of information which is constantly being classified and indexed against the time when it may be needed for a specific picture. The new department will function to keep this information up to date.

Through United States consular representatives located all over the world, the department has opened up communication with business leaders, chambers of commerce, civic officials, etc., in nearly every city. These people have not only already forwarded all circulars, photographs, drawings, etc., available in their locale but have agreed to keep the studio informed of new developments as they take place.

By thus continually keeping abreast of the times ,studio officials believe it will be possible for Metro-Goldwyn-Mayer to eventually eliminate even the most minor of the occasional inaccuracies which have sometimes in the past irritated citizens of foreign communities when pictures claiming to have reproduced their own life, customs, architecture and the like are flashed before them on the screen.

A very popular program was presented at the Centre Theatre, Ottawa, by Don Stapleton in a double-feature bill during the week of January 30 which comprised Madge Bellamy in "Silk Legs" and the Sharkey-Heeney heavyweight fight pictures. The combination proved a strong one, attracting both sexes.

Legislation to Prohibit Sensational Films

Pictures Dealing with Notorious Characters in Public Press Likely to be Banned.

Once again the suggestion has been made at Ottawa, the Canadian Capital, for consideration of legislation to prohibit the importation of moving picture films which have reference to murder cases or other happenings in which notorious characters are involved, this to be done through the Canadian Customs Department. Such films are those of the Sacco-Vanzetti episode and the Marian Parker murder in Los Angeles.

Out on the Pacific Coast, Attorney-General Manson of the British Columbia Provincial Government has placed a ban on moving pictures of the Marian Parker murder. He is acting in this case through the Provincial Board of Censors of British Columbia. Other provinces will undoubtedly take similar action in this one instance.

On the other hand, Canada welcomes moving pictures of the big boxing bouts and they are now readily passed for public exhibition in all provinces, Saskatchewan being the last to raise the ban on fight films.

Capitol Cornwall Opens Famous Players Theatre

A distinct development in the theatre field of Eastern Ontario has been the opening of the handsome new Capitol Theatre at Cornwall, the factory town, the event took place Monday, January 23. The proprietor of the new house is Clarence Markell, who formerly had the Palace Theatre in Cornwall for years. The Palace is now being closed so that the busy centre continues to be a one-theatre town. The new Capitol has 1,600 seats on the one floor and the equipment includes a stage.

Pictures are being booked into the Capitol under the auspices of Famous-Players Canadian Corp., which is interested in the enterprise. The opening feature was "Now We're in the Air," which was accompanied by a Canadian Government special "Where Winter Sport is King," and other short subjects.

Sunday concerts have been resumed in Bayswater Hall, Ottawa, Ontario, under the auspices of the Bayswater Council, Knights of Columbus. Theatrical programmes are presented Sunday evenings.

Leo Maloney is preparing a new starring vehicle for his Pathe Western series. Ford I. Beebe wrote the story.

Rialto Montreal Popular With Hold-up Artists

Bandits Again Rob United Amusements' Theatre.

The Rialto Theatre, 5711 Park Avenue, Montreal, one of the handsome local houses of United Amusements, Limited, Montreal, has become almost the favorite hunting ground of bold bandits. Twice within the past year B. M. Garfield, manager, has had an exciting experience with robbers.

Recently Mr. Garfield was stepping into his office to start business for the day when he found himself facing a revolver in the hands of a masked bandit. An arm reached out from another direction and tried to pull him into the office. He tore himself free, however, and ran downstairs for help. When the police arrived, they found a balcony exit door open. Mr. Garfield's desk had been forced open and the sum of $45, his personal cash, had been taken.

On the previous occasion, three armed men held up Mr. and Mrs. Garfield in the theatre office while a performance was in progress and secured $600 in cash. They walked out with the patrons and escaped but were later rounded up. Following a confession, they were given heavy prison sentences. The latest robbers made a complete getaway.

Harry Dahn of Capitol Opens Show Saturday

Manager Harry Dahn of the Capital Theatre, one of the largest in Montreal, has revised the policy of the house. The decision has been made to open the new shows on Saturdays instead of Sundays, which has been the custom for some time past. Originally the shows opened on the Monday.

There has also been a shake-up in admission prices with several downward movements. These are now 40 and 60 cents for nights, Sunday and holiday matinees. For other matinees the price is 35 cents, with the exception of Saturday afternoon when the admissions are 30 and 50 cents.

Leonard Bishop Associated With Hollywood Detroit

Leonard Bishop, formerly manager of the Regent Theatre, Ottawa, Ontario, and previously manager of various theatres in Western Canada for Famous Players Canadian Corp., is now located in Detroit, Mich., where he is associated with the Hollywood Theatre.

"Looney Legislation"

As Analyzed by RAY LEWIS

"THE BROOKHART BILL" IS A "HUNK OF CHEESE" IN THE TRAP OF GOVERNMENT CONTROL.

I AM OPPOSED to the Brookhart Bill because it will exterminate the Independent Exhibitor; and because it means government control of our Industry.

Any man who states that I am opposed to this Bill because I am playing with Trust Interests is a "Damned Liar."

In this age of casual impressions and surface reactions let me explain what this species of a liar represents.

"A Damned Liar" is a 100 percent liar, a malicious liar, one who lies to injure; and such a one is damned by God.

Having eased the sensibilities of those who never swear, let us get on with the subject on hand.

The Brookhart Bill is legislation proposed in order that the government of the U. S. may control the selling and buying of pictures. Do not overlook the point that "the buying" is also a part of this enactment, for no legislation can be binding upon the party of the first part only. The exhibitor will find himself also under government control, the government will dictate the manner in which he, the exhibitor, conducts his business with the distributor.

"No blind, nor block booking" means that the exhibitor will be obliged to see all the product which he intends to purchase and that he will not be able to purchase, under penalty of the law, a block of pictures, nor an entire service for a season's play dates, from a distributor verbally, or to express such a request in writing without being a party to an illegal action, providing the distributor does business as requested. The very request constitutes an infringement of the law.

The punishment thereof will be determined according to an Act which will follow the Brookhart Bill; and which will specify what shall be the fine for the breaking of the Act, what shall be the minimum and maximum penalties.

Aside from the fact that this Bill means government control; and do not let any politicians persuade you that it does not, it places the Independent Exhibitor more than ever under the control of the distributor.

The producer-distributor theatres can get away with "block booking" without any infringement of the law, "blind booking" also. The "ways and means" are so obvious that they are not necessary to enumerate.

No legislation can be so far-reaching as to prevent a producer-distributor from providing his theatre, or affiliated theatres with the necessary product in order to keep these theatres doing business.

The "allocation of product" does not help out the Independent Exhibitor for no legislation can force a distributor to give away product which his own theatre is in need of, there will be no surplus supply, for should the Brookhart Bill go through, producers will immediately curtail the production of pictures. There is too much investment and too much gamble in taking a chance on a picture-by-picture-sales-market to produce pictures other than under the most economic regime.

Producer-distributors may also feel the need to build more theatres, or affiliate more theatres in order to cover themselves on the costs of production.

What chance has the Independent Exhibitor in open competition with the affiliated theatres when the price will govern the allocation of product? And what legislation can be enacted which will prevent a producer from selling to the highest bidder?

Let us look over the market of buying as it restricts itself to the field of the Independents. The Independent Exhibitors will be obliged to compete with each other picture by picture and this means many are going to have "dark houses;" and that the price of pictures will substantially increase.

The Independent Producer with no theatre affiliations will eventually become exterminated, for the "no blind, nor block booking" legislation will prevent him from securing loans for production from bankers.

The Independent Producer will not be able to furnish what is known as loan collateral; and even to-day with no Brookhart Bill to make his road more difficult, the Independent Producer finds it more difficult to negotiate capital

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for production, he pays a bigger price for loans than the Affiliated Interests.

How about the Independent Exhibitor in his theatre-building propositions? Will he find it easy to get capital when he has to confess that the market for product will be hazardous; and in the nature of a continuous gamble?

The Brookhart Bill will eventually work to the advantage of the Producer-Distributor-Exhibitor. The Affiliated Interests do not see its advantages because it startles them with the fact that the whole system of selling will have to be re-organized. It means doing away with high-pressure salesmen, for of what use is such ability when the picture-by-picture-sales-plan is to be introduced?

Production will come under more strict economical supervision; and each picture will be "weighed in the scales" before production. This system will mean that the policy of "weak sisters" with a few Amazons to carry them along will be eliminated, all will have to be Amazons, for in a limited market of product the distributors will have to get more money out of less pictures; and this can only be accomplished when the pictures are box-office.

If the Producer-Distributor-Exhibitor Interests had endeavored to introduce a system whereby the Independent Producer and Exhibitor could be systematically eliminated, under the protection of the law, they could not have conceived of better legislation than that which is possible within the potentialities of the Brookhart Bill.

What will be the reaction of this Bill upon the foreign trade? So far the countries with which the U. S. trades has not considered the question of "allocation of product." Some quota Bills have been introduced, but these govern representation of home-made product, they do not specify where imported product shall be allocated.

If the Industry of Motion Pictures in the U. S. finds it necessary to introduce legislation to protect the units which are doing business in its own country, is it not reasonable to conclude that those countries with which the U. S. Film Industry trades will also be inspired to protect itself from an Industry which cannot be trusted to treat its own people fairly without government control?

You are giving the U. S. Film Industry the blackest "black eye" which it yet has exposed.

The Brookhart Bill, or any other Bill by any other name, legislated to control the business of this Film Business, demonstrates conclusively that this Industry of Motion Pictures is not capable of conducting its business without direction outside of its realm.

The Brookhart Bill is like a "piece of cheese" put in a trap to catch a mouse. The mouse loves the cheese, and the cheese as cheese is palatable and harmless, but one nibble in the setting which has been allocated to it; and the neck of the mouse is broken.

Legislation which controls the allocation of product, the business of buying and selling is a "hunk of cheese" in a trap.

The trap is Government Control.

The law is a palatable institution when you do not have to live with it, but who wants to live with a policeman in the house? Only the policeman's wife.

The Brookhart Bill is the subtle introduction of Federal Censorship, for it gives the government the most intimate contact with this business of Motion Pictures which it yet has had; and having started the system of watching how we buy and sell, the next step is to regulate the price of buying and selling; and the next move the regulation under Federal supervision of WHAT WE SELL.

Legislation of the kind suggested is the most unbusinesslike, the most foolish move of which this Industry has yet been guilty; and it is not necessary for me to enumerate the many foolish moves which have cost the Industry both prestige and money; and which has been also costly to correct at a later date.

Inform the government that this Industry can control and direct its own business relationships; and for The Love of Allah, or Any Other God, by Any Other Name, get rid of politics and get down to business.

This Industry is no longer an infant, we are all grown-up; and if we do not commence to exercise an adult mentality, it will be an indication that the mentality is not there to be exercised; and for such as these Legal Guardians are necessary.

Appoint a business committee, representative, to cover the allocation of product, but it will be necessary to eliminate the restrictions governing "blind and block booking" if the question of allocation is to be discussed.

Fix up your contract of buying and selling so that it is a "white man's contract;" and a credit to a civilization which boasts of Ethics in Business, a credit to an Industry which is furnishing the masses with an Art contact for their cultural awakening and development.

Next find jobs for your politicians, especially those who have a penchant for Legislation. I know that they cannot all be like unto Will Rogers, but on one idea they are united and inspired, the superiority of the U. S. Film Industry over all other Film Industries. Why not send these gentlemen to Russia, China, Japan, Germany, France, England, etc., etc., to spread the gospel of the U. S. Film Good-Will. Select enough countries to go around. This will prove more constructive than the job of making honest-to-goodness sensible exhibitors "Looney on Legislation."

Round About the Studios

"Love me, love my dog," says Marceline Day, appearing opposite Lon Chaney in Metro-Goldwyn-Mayer's "London After Midnight."

George Bancroft's first starring picture for Paramount—set in the Tampico oil fields and tentatively titled "Honky Tonk" — has at length received a name. It will be called "The Showdown.

Bancroft here follows up his smashing success in "Underworld" by portraying a rugged oil prospector. Things progress gushingly until a woman appears in the oil field, and then complications begin. Evelyn Brent is the leading woman, with Fred Kohler and Neil Hamilton in the cast. Victor Schertzinger is the director.

H. L. Muller, who has been directing Charley Bowers and acting as his own cameraman, will be able to devote his time to directing when he starts the next Bowers comedy for Educational. Jay Turner, formerly cameraman for Lupino Lane, has been assigned to the Bowers troupe, and will crank on the next picture to be placed in production shortly.

Having assembled what is said to be one of the most competent casts ever brought together at the FBO studios, Lynn Shores, director, this week inaugurated actual production on "Skinner's Big Idea," a feature comedy adapted for the screen from a story by Henry Irving Dodge. The players who will appear in this production include Bryant Washburn, Martha Sleeper, Hugh Trevor, Charles Wellesley, Ole Ness, William Orland, James Bradbury, Sr., Dudley Roberts, and others.

Paul Terry, creator of and supervising artist for Aesop's Film Fables, produced by Fables Pictures, Inc., and released by Pathe, is enjoying his first vacation in three years. Mrs. Terry and Paul are visiting the West Coast, where the artist began his career as a newspaper cartoonist.

The play, "Excess Baggage," by John McGowan, now running at the Ritz Theatre, New York City has been purchased by Metro-Goldwyn-Mayer for screen production, "Excess Baggage" is a comedy of vaudeville life.

Shooting started under the direction of Robert DeLacy on "The Valley of Superstition," starring Tom Tyler, FBO's ace western star. This marks the first of the 1928-29 series which Tyler will make for the company. The cast includes Frankie Darro, Josephine Borio, Harry Woods, Serge Temoff and Barney Furey.

"The Valley of Superstition" is an original story by Oliver Drake who also wrote the continuity.

"The Latest From Paris" has been selected as the new title of Norma Shearer's forthcoming starring picture an original by A. P. Younger dealing with the humorous adventures of a travelling saleswoman and formerly known as "Pullman Partners."

The supporting cast includes Ralph Forbes, George Sidney, Tenen Holtz, Bert Roach, William Bakewell and Margaret Landis.

Harry Earles, midget, and Robert Z. Leonard, who directed Harry in "Baby Mine," for Metro-Goldwyn-Mayer.

Hollywood again will see Lupino Lane, Educational's crack comedian, in a stage production this winter.

The former Zeigfeld Follies star has finished the eight comedies on his schedule for this season, and at present is looking for a stage production. Last season he made a tremendous hit with Los Angeles theatre-goers when he stepped into the leading role in the Hollywood Music Box Revue.

Bert Roach, rotund comedian whose latest role is in support of Lew Cody and Aileen Pringle in "Wickedness Preferred," scheduled soon for general release, has signed a new long-term contract with Metro-Goldwyn-Mayer.

Four of the thirteen 1928 Wampas baby stars are playing in Pathe pictures; Lina Basquette in "The Godless Girl," Sally Eilers in Sennett comedies, Lupe Velez in "Stand and Deliver," and Sue Carol in "Skyscraper."

Estelle Bradley, who has played in numerous Mermaid Comedies, will appear as leading lady opposite Johnny Arthur in "Wildcat Valley," the new Educational-Tuxedo Comedy in which the stage and screen comedian is featured.

Andy Devine, juvenile screen heavy, who will be remembered for his stellar work in Universal's "Collegians" series of comedies, has been cast for a featured role in Edward Sloman's forthcoming vehicle, "We Americans."

Others in the stellar cast are George Lewis, Albert Cran, Eddie Phillips, Daisy Belmore and John Boles. The production will be under the personal supervision of Carl Laemmle, Jr.

"Mr. Pathe," winning rooster in the poultry show contest conducted for the selection of a new bird for Pathe's trademark, is a Golden Duckwing Leghorn owned by M. B. Cooper of Closter, N.J.

Harry Cording has been assigned to the part of Stephan, one of the heavies in the new Paramount picture, "The Patriot," which will be the next starring vehicle for Emil Jannings. Lewis Stone, Florence Vidor, Vera Veronina and Tulio Carminati already have been cast in the company.

Scene from Warner's "The Silver Slave," starring Irene Rich.

The shot that rocked the trade!

THE SHOWS THAT MAKE THE GRADE!

THOUSANDS SIGNING UP!
Terrific Sensations!
Dazzling Novelties!
Amazing Box-Office Knockouts!
Roars of Approval!
Shouts of Triumph!
THOUSANDS SIGNING UP!

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LEGIONAIRES IN PARIS
with AL COOKE and KIT GUARD

CHICAGO AFTER MIDNIGHT
with RALPH INCE

CONEY ISLAND
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FEBRUARY IS KENNEDY– FBO MONTH
– and your month, too!